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other finishing details. These should then in their turn be roughly delineated and gradually worked up together into a perfect whole. It is only by rigidly following out this plan that a uniform and natural effect can be obtained by the inexperienced workman; if, for instance, one wing were highly finished in all its points before the other was begun, the greater part would probably have to be altered, or, as very likely this would be impossible without cutting away too much of the wood, the two wings would look as if they did not belong to the same bird and the effect of the whole carving would be spoiled. Doubtless this working up the whole by slow degrees is a trial of patience, especially if it be a first work of the kind, for it certainly is very tempting to finish up a little bit in order to see the effect. This, though satisfactory for the moment, will, as we have said, spoil the appearance of the finished work, or at any rate involve a great risk on account of the danger of cutting away too much of a particular part before it is possible to judge of the whole.

The feet and head of the eagle will require great care, especially the former. Procure, if possible, a real foot as a model. If an eagle's cannot be obtained, that of a smaller bird of prey must do duty. Bestow much pains on observing and imitating the roughness of the texture and the manner in which the fluff falls over and round the foot. The eagle may be designed to stand on a ball of wood, or, if preferred, it could be placed upon a rock, but be sure that you do not carve or draw a fancy rock out of your own head, for unless you are well practised in such matters, it will assuredly be stiff and conventional. Look about and find a real stone, to which, if too large to move, take your modelling clay and copy it faithfully on the spot, and afterward at home model your eagle upon it. If the worst comes to the worst, and you cannot light on either rock or stone which is suitable, you might find a worse model for your purpose than a piece of coal, which is in every one's reach. Take care, in placing the bird on the rock that, the claws really clutch it, and that the bird is properly poised and balanced.

There are few subjects for the carver more beautiful than this which we have been now considering, but in order to model it well the artist should throw himself wholly into his work, and strive to render it a faithful representation of the real bird. To do this it would be well worth the artist's while, and in many cases it would not be a difficult matter, to buy or hire a live bird for a short time; but even supposing it were not in his power to do this, a few visits to the eagles' cage at the Central Park, aided by a retentive memory for form, and a little modelling clay, would prove a very tolerable substitute. If this also be impossible, a stuffed bird, aided by two or three good photographs of a live bird, which might be taken in different positions, would be found to answer the purpose sufficiently well.

A CORRESPONDENT of *The Artist* tells how a violoncello—usually an awkward object to place—may be used decoratively so that the effect of its fine rich color may not be thrown away. He says: "The wall of the room in which my instrument is kept is distempered in faint lemon color. The violoncello, I found, would look well and interesting as a wall ornament. Not mounted, or cased, but made to stand upright, back to the wall, quite unsheathed. I keep it in this position by means of an elastic ring-band, fixed in the wall by a brass-headed nail, just behind where the 'scroll' comes. Slip the elastic over the curve of the 'scroll,' and the thing is done; the viol becomes one of the best features of the room. With a violin there is no difficulty. It may lie upon a table or piano."

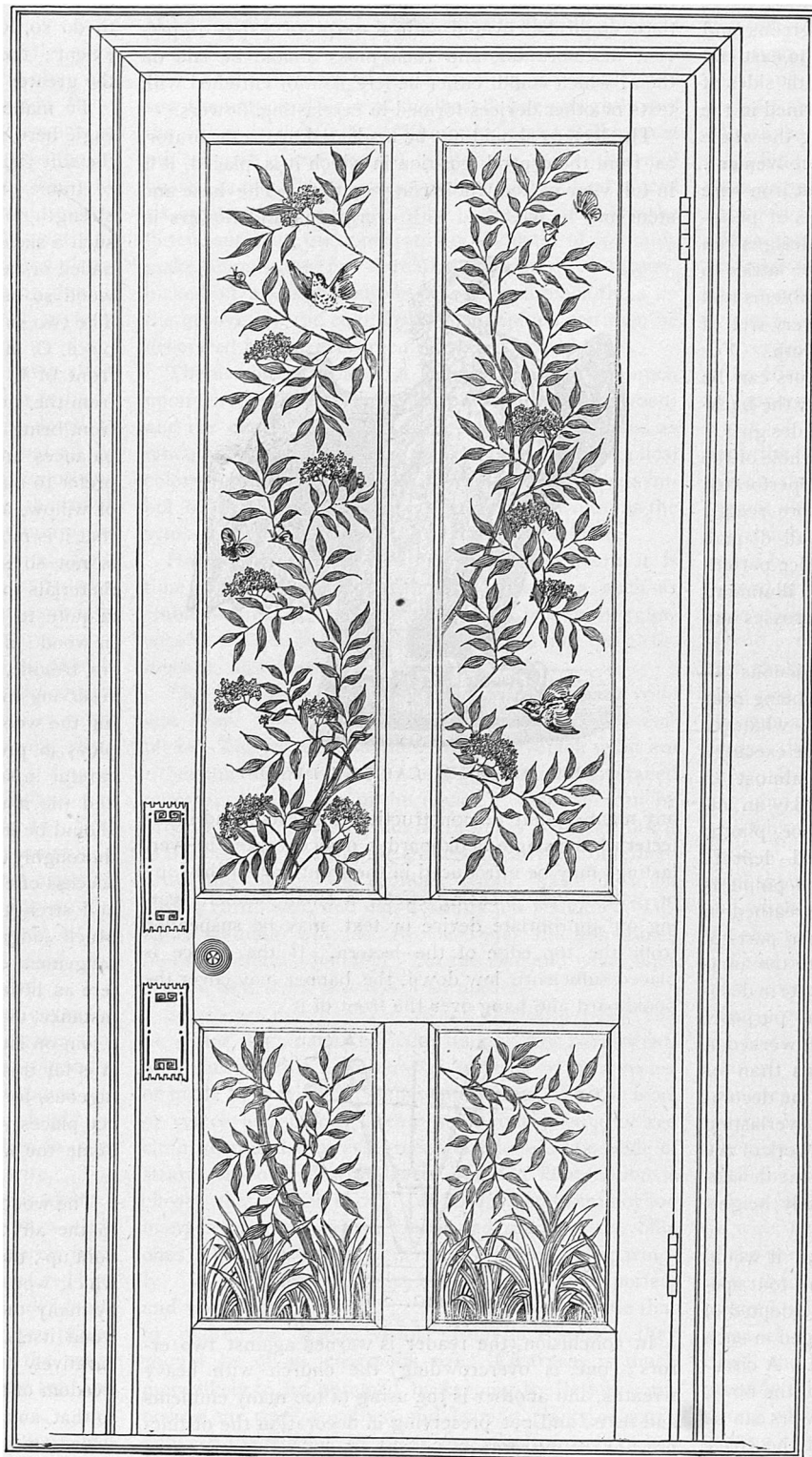
#### DOOR DECORATION.

THE beauty and grace of such a design for the decoration of a door as that presented herewith will be appreciated by all persons of taste, although, thanks to our cabinetmakers (and architects too, we regret to say), we fear that but few doors will be found in ordinary houses so simply panelled as to allow of this or any similar decoration. Doors are framed up into panels, as a rule, without any reference to the ornament which is ultimately to enrich them. Lewis F. Day, the famous English architect, to whom our readers are in-

tion of that which may not after all be under one's control. The ideally perfect way of setting to work is, obviously, so to scheme the whole from the beginning that the panels range naturally in order, or so that the important panels are, so to speak, seconded by those of minor importance. But one of the commonest faults of decoration is that the decorative intention has not been consistently kept in view throughout, and practically two thirds at least of the decorator's work is to make the best of the bad bargain which has been made for him by the manufacturer, builder, or architect. The familiar mode of panelling the doors of an ordinary room is not of any very great beauty, and the wonder is that architects do not more often vary the arrangement; but such as it is, the decorator need scarcely care to emphasize its monotony. The poorness of the mouldings and the undue size of the panels may indeed be to some extent corrected by lines painted within the panels, but the 'line and corner' treatment, dear to the 'house decorator,' comes in for a share of the contempt that is bred of familiarity. The expedient frequently adopted of enriching the panels by a rich broad border of ornament, leaving a comparatively quite small space of plain surface in the centre—a sort of panel within the panel—is very happy, and it demands little more than an eye for the due proportion of border to panel."

We shall presently give some suggestions of our own for the execution of Mr. Day's design, which the reader will see at once is susceptible of great variety of treatment. But let us first see what he himself has done with it. It has been executed, he says, in various shades of grayish-green upon a ground of greenish-gray, that being the prevailing color of the wood-work of the room; the birds were painted in gray and soft white, the flowers in soft white and pale yellow, the colors throughout being so subdued that the effect from the end of the room was little more than that of a varied gray-green door. He objects to the execution of the design in strong natural colors, which, he says, would render the room uninhabitable. "It might do for a waiting-room or lobby, but not to live in. In a dwelling-room we want, above all things, repose." True, but let us see if there is not a happy mean between two extremes. The decorative opportunities allowed by the design are too great to be passed in silence. Let us see what could be done with it.

With bright furniture, the frame might be white, and the panels a pale turquoise-blue ground decorated in green darker than the blue, with red flowers and birds of variegated color. For a dining-room, with dark furniture, such as black-walnut and leather, or "ebonized" wood, a very rich effect might be produced with the frame "ebonized," or in walnut with panels of gold (gold



DESIGN FOR A PAINTED DOOR.

debted for the original of the design from which our drawing is made, pertinently remarks in this connection that although in many cases the cabinet-makers have no control over the ultimate decoration of their construction, they might at least bear in mind that the panels will have to be decorated, and they should avoid such disproportion and want of relative scale in them as to puzzle the decorator and render it almost impossible for him to observe consistency in his ornament. He says:

"To arrange large and small panels, and panels of all varieties of proportion, in such order, or disorder, that there is no apparent reason why one should be emphasized more than another, and no possibility of treating them all similarly, owing to the variety of scale and shape, is a carelessness which, from the decorator's point of view, is quite unjustifiable, though it is not difficult to see the temptation to neglect the considera-

tion of that which may not after all be under one's control. The ideally perfect way of setting to work is, obviously, so to scheme the whole from the beginning that the panels range naturally in order, or so that the important panels are, so to speak, seconded by those of minor importance. But one of the commonest faults of decoration is that the decorative intention has not been consistently kept in view throughout, and practically two thirds at least of the decorator's work is to make the best of the bad bargain which has been made for him by the manufacturer, builder, or architect. The familiar mode of panelling the doors of an ordinary room is not of any very great beauty, and the wonder is that architects do not more often vary the arrangement; but such as it is, the decorator need scarcely care to emphasize its monotony. The poorness of the mouldings and the undue size of the panels may indeed be to some extent corrected by lines painted within the panels, but the 'line and corner' treatment, dear to the 'house decorator,' comes in for a share of the contempt that is bred of familiarity. The expedient frequently adopted of enriching the panels by a rich broad border of ornament, leaving a comparatively quite small space of plain surface in the centre—a sort of panel within the panel—is very happy, and it demands little more than an eye for the due proportion of border to panel."

It is hardly necessary, perhaps, to call attention to the peculiarly Japanese character of the design.

LADIES who employ bright colors in their walking attire should remember that if more than two colors be used the third should be employed in very small quantity, and even the second should not be too conspicuously displayed.